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COLLECTION

PART I

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CATALOGUE

OF

PAINTINGS

FORMING THE PRIVATE COLLECTION

OF

P. A. B. WIDENER

ASHBOURNE—NEAR PHILADELPHIA

PART I

MODERN PAINTINGS

Paris, Goupil; Manzi, Joyant, Succ.

MDCCCLXXXV—MCM

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MODERN PAINTINGS

BASTIEN-LE

1

BASTIEN-LEPAGE (JULES).

L'Annonciation aux Bergers.

BASTIEN-LEPAGE (JULES).

57½ x 45.

1—L'Annonciation Aux Bergers.

The shepherds are kneeling at the feet of the angel. The picture was painted for the Prix de Rome, and was afterwards given by the artist to the mother of Mlle. Bashkirtseff.

RETROSPECTIVE CENTENNIAL EXHIBITION, 1889.
COLLECTION MADAME BASHKIRTSEFF.

Note.—The first measurement indicates the height, and the second the width, of the painting.

The words right and left mean the right and left of the painting itself, as it faces the observer.

BILLOTTE (RENÉ).

20 x 28½.

2—Canal at St. Denis.

The canal, from the foreground on the left, stretches nearly to the background on the right. On its right bank, a path. To the right, beyond, a cottage with trees. A high moon rises above the houses in the background.

BONVIN (FRANÇOIS).

17½ x 13.

3—The Cook.

Interior of a kitchen. Through an open door, on the right, the cook, with white apron, blue dress and red sleeves, approaches, holding an earthen jug in her left hand. In the distance, on the left, lighted by an open window, some culinary utensils.

BOUDIN (EUGÈNE).

13½ x 22½.

4—Dunkirk.

The harbor fills the foreground and centre, saving where a pier, with a building, projects on the extreme right. In the background, the town. A high sky, with clouds.

BOUDIN (EUGÈNE).

33½ x 51.

5—Etaples.

A river curves from the left, towards the right, a branch thereof running towards the background, in the centre. A strip of bank in the foreground, on the right. Behind the river, on its banks, some boats. In the rear, a hill. On the left bank of the river, are boats, and numerous buildings, with red roofs. In the distance, a town. A bluish sky, with white clouds.

BROWN (JOHN LEWIS).

39 x 27.

6—The Departure.

A misty morning. Three jockeys mounted, one in white breeches and yellow jacket, another in white jacket, and the third in blue jacket and red cap. A light green landscape with high, cloudless, sky. Effect of misty, white light.

CARRIÈRE (EUGÈNE).

16 x 12.

7—A Head.

A female face, shown full, looking to the right. Long, wavy, hair.

CASSATT (MARY).

25½ x 36.

8—In the Garden.

In the foreground, in one of the walks of the garden, a woman sits knitting. White lace hat and blue dress. In the background, a hothouse. Behind the figure, the flowers and bushes of the garden.

CAZIN (JEAN CHARLES).

21 x 25½.

9—The Full Moon.

A country road, with narrow fringe of grass on the right, stretches from the centre and right foreground to the rear. On its left, a meadow. In the extreme distance, houses in the centre, and trees on the left. Far back, a light shines in the window of one of the houses of the village. High, placid, sky, with high moon.

CAZIN (JEAN CHARLES).

29 x 39¼.

10—On the Outskirts of Antwerp.

On the right, beyond the middle ground, an old dwelling with outbuilding. On the left, near the front, a small pool. Beyond this, the ground rises towards the dwelling. In the distance, on the left, other buildings. Dark clouds. Dark, sombre, tone.

10

CAZIN (JEAN CHARLES).

On the Outskirts of Antwerp.

COROT (JEAN BAPTISTE CAMILLE).

29 x 36.

12—The Dunes.

In the foreground, gray sand-dunes. On the right, running all the way back, a road, on which are a cart and white horse. On the left, large tree trunks. In the distance, glimpses of trees. On the right, beyond the middle ground, farm buildings. The white sand peeps through the sparse grass. A sun-lighted, faint blue, sky, with fleecy white clouds. White effect.

12

COROT (JEAN BAPTISTE CAMILLE).

The Dunes.

13

COROT (JEAN BAPTISTE CAMILLE).

"Le Retour au Logis."

COROT (JEAN BAPTISTE CAMILLE).

37¾ x 30.

13—"Le Retour au Logis."

A country road, from the left foreground, winds around a wooded bank, disappearing in the distance. On this road, in the middle ground, a horseman. On the right it is bordered by trees. A high, white, clouded sky, with glimpses of blue. Gray tone.

COROT (JEAN BAPTISTE CAMILLE).

24 x 15½.

14—L'Atelier.

The interior of a studio. A woman, in green bodice, with red ribbon in hair, seen sidewise, is seated on a chair, examining an unframed landscape on an easel. A dog stands by her side. She holds in her right hand a violin, which rests on the floor. On the walls of the studio, some unframed pictures, a bracket, and some casts. A stove, with long pipe, in the rear of the room.

Collection Van den Eynde.
Retrospective Centennial Exhibition, 1889.
Collection Duz.

14

COROT (JEAN BAPTISTE CAMILLE).

L'Atelier.

15

COROT (JEAN BAPTISTE CAMILLE).

Landscape.

COROT (JEAN BAPTISTE CAMILLE).

18 x 24.

15—Landscape.

On the right, a stream winds from the front back towards the right, disappearing behind its bank, on which are figures, and a few high, leafless birch trees. On the left bank of the stream are trees. In the distance, a wooded hill. High, light, sky. Light tone.

COROT (JEAN BAPTISTE CAMILLE).

10½ x 13½.

16—Dancing Nymphs.

Around a tree trunk in the centre, several nymphs dance on the sward. A background of trees, through which is seen a sky, with white clouds.

16

COROT (JEAN BAPTISTE CAMILLE).

Dancing Nymphs.

COROT

17

COROT (JEAN BAPTISTE CAMILLE).

The Windmill.

COROT (JEAN BAPTISTE CAMILLE).

15½ x 12.

17—The Windmill.

The top of a green hill, on which is a windmill. On the left, in the distance, some buildings. A high sky, with light clouds. Green effect.

COROT (JEAN BAPTISTE CAMILLE).

13 x 32.

18—Landscape.

In the foreground a man with two horses, ploughing. A horseman, in shirt-sleeves, approaches. In the centre of the middle ground, a stone arched bridge. To the right of this, farm buildings and a few trees. On the left, a rising ground, on which are trees, intersected by a pathway. A high, white, clouded sky. Rich pearl-gray effect.

18

COROT (JEAN BAPTISTE CAMILLE).

Landscape.

COROT

19

COURBET (GUSTAVE).

Le Puits Noir.

COURBET (GUSTAVE).

21½ x 35.

19—Le Puits Noir.

A rocky stream, filling the foreground, is lost in the distance. Grey, lichened rocks on the right. A background of green trees, with glimpses of blue sky.

COURBET (GUSTAVE).

46 x 30.

20—The Woodman.

In the background, the trunks of massive trees. In front, two men. One, in blue blouse and brown coat, stoops. The other, in shirt-sleeves, red vest, and blue pantaloons, stands, watching him.

Collection Émile Barre.
Collection Baron Béthonière.

20

COURBET (GUSTAVE).

The Woodman.

Gustave Courbet

21

COURBET (GUSTAVE).

Flower Piece.

COURBET (GUSTAVE).

28¾ x 42½.

21—Flower Piece.

On a table, in an earthen vessel, green and white flowers and leaves.

COLLECTION FAURE.

COURBET (GUSTAVE).

20 x 24.

22—Landscape.

Snow scene. Rocks. Small semicircular pool on left, in foreground. In the rear and middle distance, rocks and trunks of trees. Foreground covered with snow. Man with deer, on bank of pool.

23

COUTURE (THOMAS).

The Volunteer.

COUTURE (THOMAS).

17½ x 21½.

23—The Volunteer.

A Volunteer, quarter-length, with black chapeau, in gray coat, with red facings.

COUTURE (THOMAS).

16 x 12½.

24—Still Life.

The interior of a kitchen, with culinary utensils hung on the walls. In the foreground, a stone slab, on which is a covered earthen dish. A dead hare and a half-plucked goose, hang from the rafters.

COUTURE (THOMAS).

32 x 25.

25—Still Life.

On a table, a vase, filled with green and red leaves and purple and white flowers. Alongside of the vase, a tortoise. Glimpse of sky, in the distance.

DAGNAN-BOUVERET (PASCAL ADOLPHE JEAN).

38 x 23.

26—The Candle Seller.

A Breton peasant girl, in white cap, white sleeves and brown dress, holds in her right hand a bunch of large, and in her left, a bunch of small, candles. Green background.

Salon Champ de Mars, 1894.

DAUBIGNY (CHARLES FRANÇOIS).

18 x 25½.

27—Landscape.

The foreground, a stream. Behind it a meadow, in the centre of which are trees. In the background, on the left, a wooded hill. Dark effect. Middle period.

DAUBIGNY (CHARLES FRANÇOIS).

43½ x 78½.

28—A Hillside.

The fore, and middle, grounds, a rising green hillside. On the right, in front, a woman walking with two cows. In the middle ground, a tree. On the top of the hill, towards the left, a group of farm buildings, with brown roofs. Finely modelled, floating, clouds.

28

DAUBIGNY (CHARLES FRANÇOIS).

A Hillside.

29

DAUBIGNY (CHARLES FRANÇOIS).

Optevoz.

DAUBIGNY (CHARLES FRANÇOIS).

12½ x 12⅝.

29—Optevoz.

The foreground, a green bank. Beyond this, a stream, enclosed in stone walls, which is crossed by a plank bridge. Still farther back, rises the green country, intersected by a road. In the background, a tree. A high, overcast, sky.

DAUBIGNY (CHARLES FRANÇOIS).

9½ x 17.

30—Sunset Scene.

In the foreground a pool, in which the red sunset sky is reflected. On the right, some trees. On the bank of the stream on the left, towards the rear, some bushes. The setting sun, in the background. Heavily overcast sky, with red tinges. Rich, dark effect.

30

DAUBIGNY (CHARLES FRANÇOIS).

Sunset Scene.

DAUBIGNY (CHARLES FRANÇOIS).

The Shore.

DAUBIGNY (CHARLES FRANÇOIS).

18¼ x 32.

31—The Shore.

The beach forms the foreground, on which are numerous pools of water, left by the ebb tide. The sea in the background. A sky very heavily overcast, with dark threatening clouds. Dark, sombre effect.

DAUMIER (HONORÉ).

23½ x 28¾.

32—Paupers Seeking Alms.

In front of a church six mendicants, bare-headed, shown half length.

COLLECTION MADAME DAUMIER.

32

DAUMIER (HONORÉ).

Paupers Seeking Alms.

33

DECAMPS (ALEXANDRE GABRIEL).

Job and His Friends.

DECAMPS (ALEXANDRE GABRIEL).

46 x 34.

33—Job and His Friends.

Job is lying in a courtyard, with uplifted left arm, deprecating the news he is receiving. On the stone wall of a fountain, a man in white dress, with red hair, is seated. Two other standing figures. On the right and on the left, in the rear, the walls of the surrounding houses are seen. A figure holding a water pitcher, ascends the steps, on the left. A female stands on the balcony of the house on the right, looking at the scene in the courtyard below. In the background, in the centre, is the white wall of a building, brilliantly illuminated by the sun. Above this, and beyond, a glimpse of blue sky with light, fleecy, clouds. A partly shown red-clothed figure, in the rear, at the window of the sun-lighted house.

Retrospective Centennial Exhibition, 1889.
Collection Van den Eynde.

DECAMPS (ALEXANDRE GABRIEL).

18 x 21½.

34—Vaches à L'Abreuvoir.

A stream, stretching from the left across to the centre, disappears behind some trees. In the foreground, on its banks, a dog and some figures. In the stream, some cows drinking. In the distance, trees. A yellow sunset sky. Early example.

Collection Madame Brun.

34

DECAMPS (ALEXANDRE GABRIEL).

Vaches à L'Abreuvoir.

35

DECAMPS (ALEXANDRE GABRIEL).

Interior of Church.

DECAMPS (ALEXANDRE GABRIEL).

9½ x 12½.

35—Interior of Church.

At the foot of a white column, underneath a picture, two peasant women are seated. On the right, a Swiss hallebarde. The aisle of the church, from the centre and left foreground, extends back to the altar, at which other peasants are making their devotions. At the foot of another column, in the centre, a peasant mother and child.

Sale after decease of Decamps, April, 1861.
Moreau's "Decamps," page 277.

DECAMPS (ALEXANDRE GABRIEL).

18½ x 30.

36—Turkish School.

On a raised platform, sits a schoolmaster, surrounded by his pupils, some on the platform and others in the front, on the right, and on the left. The reddish-yellow wall of the school, is the background. In the extreme background, on the right, one of the pupils stands reading. Warm, reddish-brown, tone.

36

DECAMPS (ALEXANDRE GABRIEL).

Turkish School.

37

DEGAS (HILAIRE GERMAIN EDGARD).

The Races.

DEGAS (HILAIRE GERMAIN EDGARD).

10½ x 13¾.

37—The Races.

On a green sward are mounted jockeys, waiting for the races. In the distance, on the right, some buildings and steeples. Other buildings in the background, in the centre. High sky, with light clouds. Green effect.

Collection Feder.
Collection Erwin Davis.

DELACROIX (FERDINAND VICTOR EUGÈNE).

35½ x 46.

38—Columbus in the Convent of Ste. Marie de Robida.

Columbus stands in the audience room. His right hand, holding his red hat, rests on his hip. On the right, three monks are looking out of a window. In the centre, behind Columbus, two other monks. On his right, on a large bench, a man seated. On the white wall of the room, pictures of Crucifixion scenes, in white frames. Beneath these, small pictures in blue frames, also a map. An arched doorway, and half-opened blue door, in the background, in centre. The seated figure represents Diago Columbus. One of the two figures advancing towards Columbus is the Prior of the Convent.

San Donato Collection, 1870.
Engraved by Bracquemond.
Secrétan Collection.
Robaut's Catalogue, No. 659.
Édouard André Collection.
Exhibition Pavillon de Flore, 1878.

38

DELACROIX (FERDINAND VICTOR EUGÈNE).

Columbus in the Convent of Ste. Marie de Robida.

39

DIAZ DE LA PEÑA (NARCISSE-VIRGILE).

After the Storm.

DIAZ DE LA PEÑA (NARCISSE-VIRGILE).

31 x 39¼.

39—After the Storm.

A rocky hilltop, on which are trees and a female figure, fills the fore- and middle-ground. A sky, very heavily overcast with white and black clouds, with a few peeps of blue. Sombre effect.

COLLECTION VERDIER.

DIAZ DE LA PEÑA (NARCISSE-VIRGILE).

12½ x 16.

40—The Ladies of the Harem.

In the foreground, a group of five female figures, seated. Behind them, on the left, stand a child and a woman. The background is a white wall, with trees. In the extreme background, above the wall, a glimpse of dark sky.

41

DIAZ DE LA PEÑA (NARCISSE-VIRGILE)

Forest of Fontainebleau.

DIAZ DE LA PEÑA (NARCISSE-VIRGILE).

16 x 23.

41—Forest of Fontainebleau.

In the foreground, in the centre, a pool, in which are reflected the trees on its left. On the right, two large trees. A figure, seated on the bank of the pool, fishing. A clearing in the forest, in the centre, extends to the background. A blue sky, with white clouds.

DIAZ DE LA PEÑA (NARCISSE-VIRGILE).

18 x 11½.

42—Diana.

An admirably colored and modelled, nude, figure of Diana, with dog. A background of brownish-red sky with brown trees.

Collection Ricord.

43

DUPRÉ (JULES).

The Shepherd.

DUPRÉ (JULES).

6¾ x 11¾.

43—The Shepherd.

A landscape, with trees, on the left. On a bank, at the foot of the trees, is seated a shepherd, in blue blouse, surrounded by the sheep he is watching. Trees and a flat country, in the distance. A sunset sky.

Collection of Gambetta.

DUPRÉ (JULES).

23½ x 29.

44—The Beach.

A beach, with a two-masted, stranded, boat, reflected in a pool formed by the receded tide, fills the fore, and middle, grounds. Beyond, the ocean. A high sky, heavily overcast, with white clouds.

44

DUPRÉ (JULES).

The Beach.

45

DUPRÉ (JULES)

Sunset.

DUPRÉ (JULES).

28¾ x 23½.

45—Sunset.

A rich, red, sunset view. In the middle of a heath, in front of which is a pond with boat, a large windmill. Another windmill in the distance. In the foreground on the left, some cottages. A very heavily overcast, red, sunset sky.

Collection Schmalz.
Collection H. Herz.

DUPRÉ (JULES).

29 x 36.

46—The Open Sea.

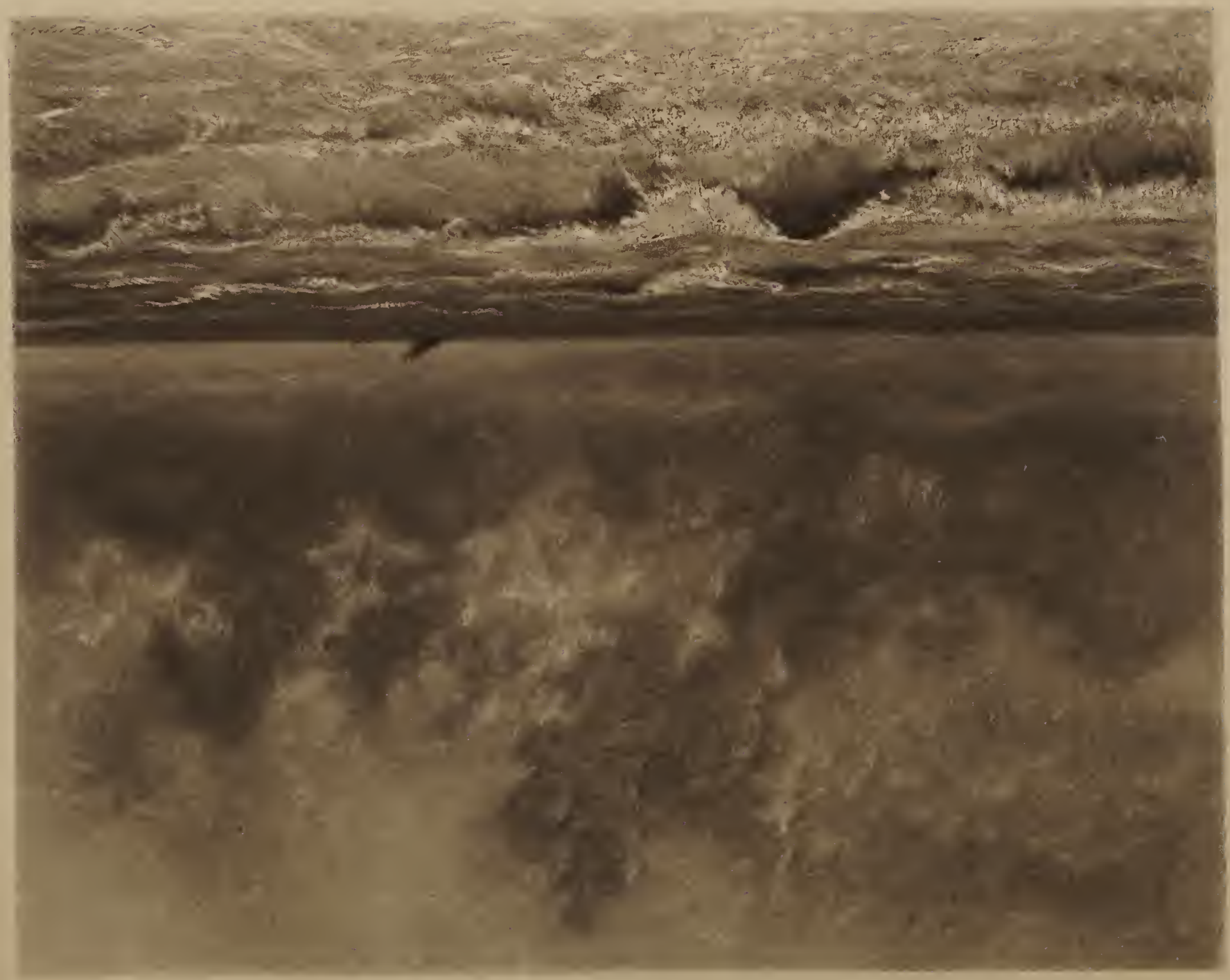
A sea, with broken waves. A high sky, with dark clouds.

SENEY SALE.

46

DUPRÉ (JULES).

The Open Sea.



47

DUPRÉ (JULES).

Marine View.

DUPRÉ (JULES).

32 x 39¾.

47—Marine View.

A greenish sea, with agitated waves; a high sky, heavily overcast. Green effect.

SENEY SALE.

FALGUIÈRE (JEAN-ALEXANDRE-JOSEPH).

55 x 65.

48—The Death of the Bull.

In the foreground, two nude figures with breech-clouts. One holds down the bull's head by means of a rope run through a staple, whilst the other prepares to strike. In the left, a watching female figure. In the background, a landscape with houses. A glimpse of intense blue sky.

48

FALGUIÈRE (JEAN-ALEXANDRE-JOSEPH).

The Death of the Bull.

A. PALOURDE

49

FROMENTIN (EUGÈNE).

Caliph's Audience.

FROMENTIN (EUGÈNE).

48 x 75.

49—Caliph's Audience.

On the high steps of a throne, in front of his Palace, the Caliph, surrounded by his court, is seated behind the high pillars of the porch. On the right, a group of Arabs mounted. Their chief has dismounted and ascends the steps, advancing towards the Caliph, whose chiefs are seated on the steps. In the middle distance, a gateway. A high blue sky, with light clouds. In the foreground, on the right, lie guns, swords, and standards.

Retrospective Centennial Exposition of 1889.
Collection Van den Eynde.

GÉROME (JEAN LÉON).

21¼ x 39½.

50—First Kiss of the Sun.

In the foreground on the right, Arab tents, in front of which camels kneel. Some date-palm trees beyond the tents. A small pool on the extreme right. On the left, two huge pyramids, with tops reddened by the rising sun. In the background in the centre, other pyramids. A serene, cloudless, sky.

Salon, 1886.
Seney Sale.

50

GÉROME (JEAN LÉON).

First Kiss of the Sun.

HAMON (JEAN LOUIS).

42½ x 30½.

51—Awaiting Punishment.

Two children are standing against the wall, awaiting their punishment.

HARPIGNIES (HENRI).

22 x 30.

52—In the Meadows at Midday.

In the middle ground and in the centre, a pool. Behind this on the left, some washer-women and cottages. Beyond the pool, on the right, a farm wagon with figures. On the right of these, cottages and trees. In the foreground, the bank of the stream. Trees in the distance. High sky, with light, yellowish clouds. Full sunlight effect.

HARRISON (ALEXANDER).

24 x 36.

53—The Sea.

A placid sea, with light, lapping waves. A reddish-tinged sky, with clouds on the horizon.

HARRISON (ALEXANDER).

19 x 39.

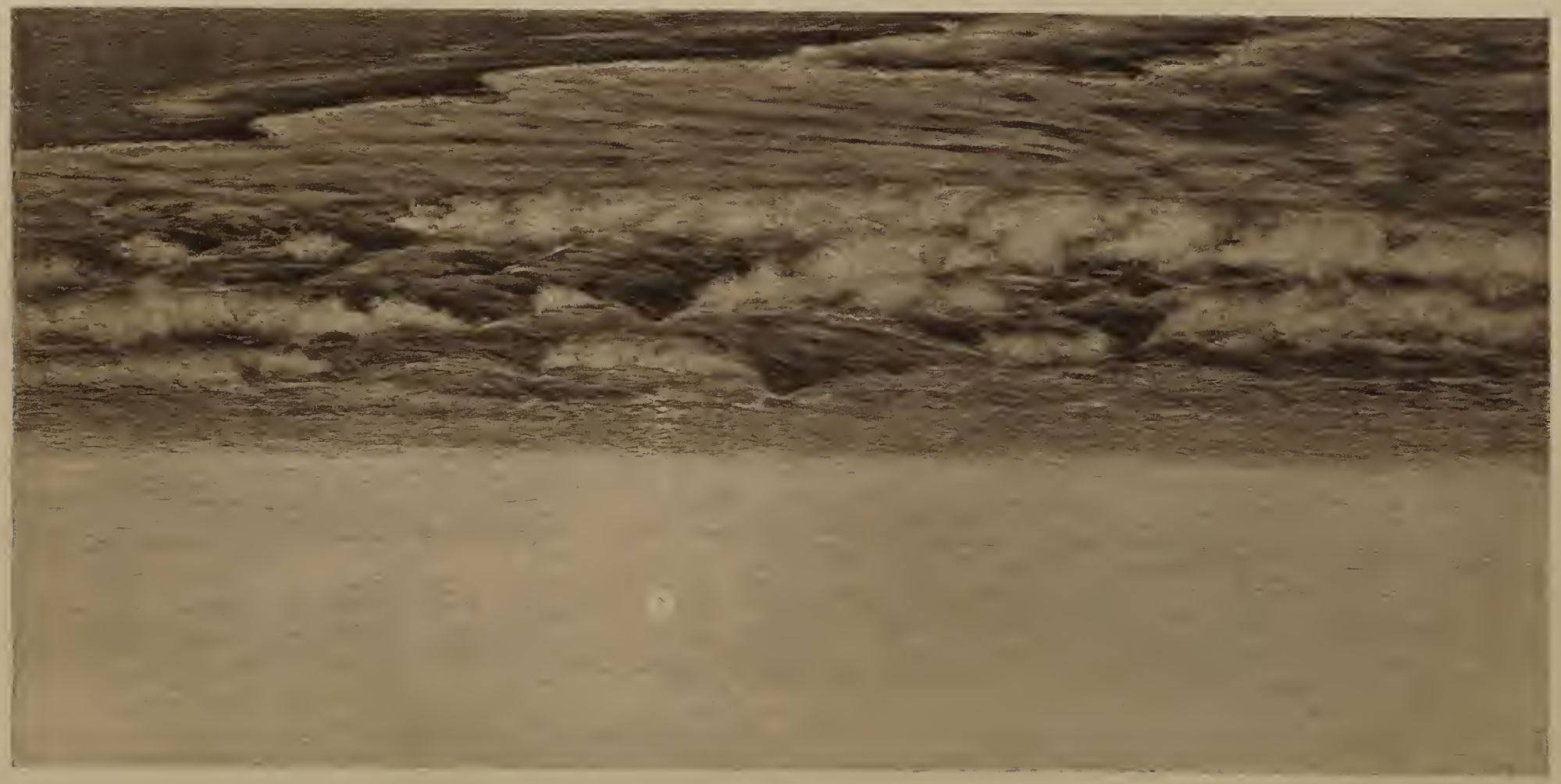
54—Moonrise.

The sea, broken into waves, shown under the light of a half-risen moon. Greenish effect.

54

HARRISON (ALEXANDER).

Moonrise.



HARRISON (ALEXANDER).

20 x 39½.

55—Landscape.

The foreground a river. Beyond this, houses and trees. A light, colored, sky.

HARRISON (ALEXANDER).

24 x 36.

56—Sunset.

The foreground a beach, with pool left by receded tide. The shore curves first from the left to the extreme right and then around towards the centre. A high bank fills the background. A sky full of clouds, tinged with red sunset color mirrored in the water. A boat, with white sail, in the background, on the left.

56

HARRISON (ALEXANDER).

Sunset.

HEILBUTH (FERDINAND).

11 x 6½.

57—On the River Bank.

In the middle, a stream. The foreground is its flowery meadow-bank, on which are seated a woman in light yellow dress with white hat and a small girl. Trees in the right distance border the stream.

INNESS (GEORGE).

20 x 30.

58—Sunset in Virginia.

The foreground, a grassy country extending back to the middle distance. In the rear, on the right, some farm buildings. A few cows in the foreground, on the left. A darkened sky, with clouds tinged with red sunset.

Seney Sale.

59

ISABEY (EUGÈNE LOUIS GABRIEL).

Massacre in the Church of St. Barthélemy.

ISABEY (EUGÈNE LOUIS GABRIEL).

36 x 28.

59—Massacre in the Church of St. Barthélémy.

The interior of a church, crowded with women, some dying, and others, with children, seeking to escape from their pursuers. In the choir, other women seeking to escape. Their pursuers are throwing their companions into the church below. The walls and pillars of the church form the background.

ISABEY (EUGÈNE LOUIS GABRIEL).

20 x 26.

60—Fisherman's Family.

In the background, on the left, a sea. On its sandy beach, children are seated, at the foot of a high lantern. Hill in the background, on the right.

NARISHKINE COLLECTION.
SENEY SALE.

ISABEY (EUGÈNE LOUIS GABRIEL).

16½ x 24.

61—Landscape.

Shore scene. On a beach, which fills the whole foreground, are two boats and men. Gray sky with clouds. In the distance the sea.

Collection Tretiakoff.

ISRAELS (JOSEF).

42¼ x 58½.

62—Old and Young.

An old man in shirt-sleeves, amusing a baby seated in a high, closed chair.

62

ISRAELS (JOSEF).

Old and Young.

63

JACQUE (CHARLES).

The Approach of the Storm.

JACQUE (CHARLES).

17 x 27½.

63—The Approach of the Storm.

On the left, a rising ground with trees. On the right of this, a road in the middle distance, along which approaches a man leading two horses, one white, the other brown, with blue saddle cloths. Beyond these, some cottages. A high sky, very heavily overcast. A streak of sunlight illuminates the plain in the background.

JACQUE (CHARLES).

21 x 30.

64—The Shepherd.

A shepherd, in blue blouse, with black dog, on the right. A flock of sheep in the foreground and centre. A green moorland. A clouded sky.

64

JACQUE (CHARLES).

The Shepherd.

65

JONGKIND (JOHAN BARTHOLD).

The Seine at Bougival.

JONGKIND (JOHAN BARTHOLD).

13½ x 22¼.

65—The Seine at Bougival.

The Seine curves back from the foreground on the left, around the bank on the right, and is lost in the distance. On its right bank, a road, with some figures and poplar trees. In the background, on the left, a clump of poplar trees and a house. Barges on the river. A high, white, clouded sky.

JONCKIND (JOHAN BARTHOLD).

15 x 18½.

66—Rue Notre Dame.

The village street, forming the whole foreground, is lost in the distance, behind the houses on its right. On the left, the houses of the village. A carriage and some figures on the street. A high, placid, light-blue sky.

66

JONGKIND (JOHAN BARTHOLD).

Rue Notre Dame.

JONGKIND (JOHAN BARTHOLD).

10½ x 15.

67—Moonlight.

On the right, some buildings. In the foreground, in the centre and on the left, a still stream. A full moon in the background, in the centre. A high, moonlit, sky.

LAMBERT (LOUIS EUGÈNE).

17 x 26.

68—The Cats.

An interior. In the centre, from a basket on a rug, a cat peeps. Around this, a group of several kittens and a black cat. A red ball of twine and more kittens, in the foreground.

LÉPINE (STANISLAS).

18 x 25.

69—Landscape.

A river forms the foreground, on which are some boats. Behind these, the houses of a town. A high, yellowish, clouded sky.

LEYS (BARON JEAN AUGUSTE HENRI).

(1815-1869.)

48½ x 37½.

70—The Declaration.

In an interior, with stamped leather wall, stand two lovers. The man, holding in his right hand his hat with white feather, is making a declaration to a female in green dress, with black mantle thrown over her left arm. In the background on the left, through a window in the distance, houses.

70

LEYS (Baron JEAN AUGUSTE HENRI).

The Declaration.

Lhermitte
1892

71

L'HERMITTE (LÉON AUGUSTIN)

The Washerwomen.

L'HERMITTE (LÉON AUGUSTIN).

35½ x 47½.

71—The Washerwomen.

The background, on the right and centre, is the wall of some farm buildings. In front of these, a stream. On its bank several women are washing clothes. In front of these a green meadow bank, which forms the foreground. On the right, a female advances. Bushes and trees in the background on the left. A slight peep of white sky on the extreme right, is seen over the red roofs of the buildings.

L'HERMITTE (LÉON AUGUSTIN).

33 x 24½.

72—First Communion.

In the side aisle of the church, three young girls kneel before the priest. On the extreme right, another kneeling figure in white. On the left, the pews of the church, in which are peasants watching the ceremony. White effect.

L'HERMITTE (LÉON AUGUSTIN).

First Communion.

L. Lhermitte

73

MANET (EDOUARD).

The Dead Toreador.

MANET (ÉDOUARD).

29½ x 60¼.

73—The Dead Toreador.

A dead Toreador, in black dress with white scarf and white silk stockings, clutching his flag in his left hand, lies on the floor, his right hand resting on his breast.

Collection Faure.

MARILHAT (PROSPER).

22 x 32.

74—Oriental Scene.

On the right, the brown bank of a stream with over-arching trees, the stream stretching back from the foreground on the left, disappearing behind an arched stone bridge which crosses it, in the middle distance. On the right rocky bank of this stream, some palm trees. A building with round dome in the background, in the centre.

74

MARILHAT (PROSPER).

Oriental Scene.

MARIS (JACOB).

36 x 43.

75—Landscape.

In the background, in the centre and on the left, a town. A river extends from the left and is lost behind an arched stone bridge which crosses it. In the foreground, in the centre and on the right, some horses and buildings. Trees in the background on right. A high, white, clouded sky.

MARIS (JACOB).

39 x 43½.

76—View of Amsterdam.

The foreground is the river, with shipping. The buildings of the city, with red roofs, on the right, in the centre, and on the left. In the distance, beyond the centre, more red-roofed houses are shown. A very heavily overcast sky with white and dark clouds.

76

MARIS (JACOB).

View of Amsterdam.

J. Maris 1878

77

MARIS (JACOB).

On the Shore of Scheveningen.

MARIS (JACOB).

48¼ x 41.

77—On the Shore of Scheveningen.

A white, sandy beach, from which the tide has just receded, forms the foreground. On the beach a large masted boat, stranded. On the right, a cart with figure, in the middle distance. Beyond, the sea. A very high, white-clouded sky. Brilliant, cool, white effect.

MAUVE (ANTON).

9¼ x 9¾.

78—Landscape.

A green hilltop. A loaded hay wagon, with a dark horse in shafts. Two figures. High, clouded sky.

78

MAUVE (ANTON).

Landscape.

MICHEL (GEORGES).

25½ x 31½.

79—The Windmill.

A brown, hilly country. On the right, a heavy, felled tree trunk and trees. In the background, a hill, on which is a windmill. A heavily clouded yellowish sky, with black clouds. Yellowish-brown effect.

MILLET (JEAN-FRANÇOIS).

9¼ x 12¾.

80—The Sheepfold.

In the interior of a stable, a shepherd, with reddish-brown cap and red breeches, in his shirt-sleeves, holds some sheaves. Sheep and lambs are lying or standing. A very rich golden brown effect.

Dated 1853.

80

MILLET (JEAN-FRANÇOIS).

The Sheepfold.

81

MILLET (JEAN-FRANÇOIS).

The Farm at Gréville.

MILLET (JEAN-FRANÇOIS).

21 x 28.

81—The Farm at Gréville.

A stony hilltop, cut into numerous fields by stone walls. In front of these, a male figure. On the left, in the background, farm buildings. Trees in the background on the right and in the centre. Rich, green, summer, effect.

MILLET (JEAN-FRANÇOIS).

22¾ x 47¾.

82—L'Attente.

The gray wall of a house on the left. Out of its doorway a blind peasant, red vest and blue coat, has come, who feels his way down the steps, with his staff in his right hand. On a stone seat, to the right of the door, a cat stands. The wife, in the centre of the foreground, in blue dress and white cap, with back turned, is walking along the roadway. A rising road winds around the house, disappearing in the distance amongst trees. Glimpse of sunset sky in the distance, on right. Autumn scene.

Seney Sale.

82

MILLET (JEAN-FRANÇOIS).

L'Attente.

83

MILLET (JEAN-FRANÇOIS).

Portrait of William Hunt.

MILLET (JEAN-FRANÇOIS).

22 x 18.

83—Portrait of William Hunt.

Quarter-length portrait of Hunt, face turned towards the right.

Collection Duz.

MONET (CLAUDE).

29½ x 39.

84—St. Adresse.

On the right, the harbor beach, which curves towards the centre, and disappears in the distance. Beyond it, a hill and some houses. On the bank, in the right foreground, some seated figures. The green water of the harbor, with numerous sailboats, completes the picture. A high sky, with white clouds. Fine green effect. Middle period.

MONET (CLAUDE).

23 x 27.

85—The River.

The foreground, the green bank, studded with flowers, of a river, which circles around from right to left. In the distance, on the left, a church steeple. On the right, in the middle ground, a boathouse. Shipping on the river.

MONET (CLAUDE).

23 x 28.

86—La Cabane du Douanier à Pouville.

In the distance, the blue sea, which disappears on the right behind a high bank, which fills the foreground. At the foot of this bank, on the right, a red-roofed cottage, surrounded by bushes. Red and green effect.

87

MUNKACSY (MIHALY).

Washerwomen.

MUNKACSY (MIHALY).

24 x 39.

87—Washerwomen.

The foreground, a stream and green meadow, on the banks of which women are washing clothes. A road stretches from near the foreground, on the right, towards the centre of the background, disappearing behind trees. In the background, on the right, some houses and trees. A lightly clouded sky.

NEUVILLE (ALPHONSE DE).

62 x 84.

88—Firing a Barricaded House at Villersexel.

A barricaded stone house is shown on the right. Beyond this, extending towards the rear, a row of houses. In the background, on the right, another house. In the foreground, an open square, where the troops are attacking the house, at the doorway of which a fire is being started. Soldiers are pushing a wagon loaded with fagots and inflammable materials towards the house. From the slats of the closed windows bursts the smoke of the discharged guns. On the snowy foreground, dead soldiers. The sky obscured by smoke.

Dated 1875.
George Collection.

88

NEUVILLE (ALPHONSE DE).

Firing a Barricaded House at Villersexel.

PISSARO (CAMILLE).

35 x 45½.

89—The Village.

A road forms the foreground, on which are a woman and boy. Beyond this, some trees and a high bank, on which are numerous houses with reddish-brown roofs, form the background. A high, white, clouded sky.

PUVIS DE CHAVANNES (PIERRE).

42¾ x 58¼.

90—Repose.

The foreground is the green bank of a stream, which extends from the left beyond the centre. On its bank an old man with gray hair, naked to the waist, is seated, who is talking to several persons on his left. In the extreme foreground, on the right, are seated a man and woman with two children. Beyond these a woman, nude to the waist, with blue skirt, holds a sickle. In the extreme background, on the right, other figures. A light sky is seen, over the top of the hills, in the background.

Universal Exhibition of 1867.

PUVIS DE CHAVANNES (PIERRE).

Repose.

LE REPOS

LE TRAVAIL

91

PUVIS DE CHAVENNES (PIERRE).

Labor.

PUVIS DE CHAVANNES (PIERRE).

42¾ x 58¼.

91—Labor.

In the middle ground, five nude workmen, with breech clouts, at the forge. In the foreground, on the right, other workmen, with axes, trim a tree trunk. A female figure behind the latter. In the foreground, on the left, near some tree trunks, two females with child. The background on the left, the sea. A high wooded bank forms the background on the right and centre. Beyond the sea, a clouded sky.

Universal Exhibition of 1867.

RAFFAELLI (JEAN FRANÇOIS).

21 x 26½.

92—The Salvation Army.

On a village street, in front of some houses, the Salvation Army, in red blouses, are going through their performance, surrounded by a crowd which listens and applauds.

RAFFAELLI (JEAN FRANÇOIS).

18 x 25.

93—Les Quatre Routes à Midi.

In the background, on the right, seen through trees denuded of leaves, red-roofed houses. In the foreground, the village street, on which are some figures, a dog, and a horse and cart. Trees and houses in the centre of the background.

RAFFAELLI (JEAN FRANÇOIS).

20½ x 28½.

94—Outer Boulevard of Paris.

The foreground is a street, an open place of the city. In the centre, extending along the sidewalk, a few small trees. Houses on the right, in the background. In the foreground, on the left, some figures with dogs. In the distance, on the left, more houses and trees. Light gray effect.

REGNAULT (ALEXANDRE-GEORGES-HENRI).

20 x 12.

95—Espagnol.

In front of a white wall stands a Spaniard, in green breeches, with red sash and red cap, a black cloak hanging from right shoulder.

ROBERT-FLEURY (TONY).

33 x 39.

96—Rembrandt in his Studio.

Rembrandt, in red cloak with yellow sleeves, seated at his easel, upon which is shown the face of his mother, whom he is painting. The mother, seated in a chair, is knitting. At her feet, a monkey. Behind Rembrandt, a figure in brown cloak. On the left, a peep of light through the brown curtains, which have fallen slightly apart.

97

ROUSSEAU (PIERRE ÉTIENNE THÉODORE)

Winter Sunset, Forest of Fontainebleau.

ROUSSEAU (PIERRE ÉTIENNE THÉODORE).

63½ x 102.

97—Winter Sunset, Forest of Fontainebleau.

In the foreground a rocky clearing in the forest and a small pool, in which are seen some reflections from the sunset sky. In the middle distance and background, the trees of the forest, denuded of their foliage. Through the spaces between the trees is seen the sunset sky. Dark, sombre tone.

Engraved in Durand-Ruel Gallery.

ROYBET (FERDINAND).

25 x 31.

98—The Critic.

In a rich interior, the artist stands contemplating a portrait on an easel, which he is painting. On the right, by his side, another figure, in brown cloak and black hat, is seated. On the left, a carved wood table, on which is a red and white cloth. In the background of the studio, a vase, an unframed canvas, and some pictures.

99

SCHREYER (ADOLPHE).

The Advance.

SCHREYER (ADOLPHE).

40½ x 68.

99—The Advance.

A number of Arab horsemen are advancing, in obedience to the signal of the red-cloaked chief in front.

SISLEY (ALFRED).

16 x 21.

100—Outskirts of the Town.

A high stone wall on the right, stretches back from the foreground, beyond the middle distance. To the left of this, a street, on which are some figures. To the right, a green, grassy plot, beyond which are the houses of the village, on each side of the street, which disappears in the distance.

SISLEY (ALFRED).

20½ x 28½.

101—Landscape.

A high green bank on the left. A cottage partly shown on the right. A glimpse of hill in the centre of background. A high blue sky, with very light white clouds. Green effect.

SWAN (JOHN MACALLAN).

34½ x 18.

102—Wounded.

A wounded leopard, transfixed by an arrow, still holding by the paws of its left foreleg to the branch of a tree, is about to drop. On a higher branch of the tree, its mate.

102

SWAN (JOHN MACALLAN).

Wounded.

SWAN

103

SWAN (JOHN MACALLAN).

The Pursuit.

SWAN (JOHN MACALLAN).

21 x 25½.

103—The Pursuit.

Down a dark, rocky mountain top, with waterfall on the right, the lion and lioness are descending, the latter holding a young lion in her mouth. A heavily clouded sky, with a few blue peeps.

THAULOW (FRITZ VON).

21 x 32.

104—The River.

A rapidly moving river forms the whole picture, saving that in the background, on the right, there is a house, and that in the distant background, on the left and centre, there are other houses. A black, red-striped, boat, is crossing the river.

T. Troyon

105

TROYON (CONSTANT).

The Poultry Yard.

TROYON (CONSTANT).

15 x 19.

105—The Poultry Yard.

A poultry yard, filled with chickens and turkeys. A large turkey cock, with feathers spread, on extreme left. A woman, in red dress with blue skirt, is scattering feed amongst them. In the foreground and on the right, trees and farm buildings. Warm, mellow, yellow effect.

TROYON (CONSTANT).

11½ x 17¾.

106—The Storm.

In the centre and middle, a white cottage with brown roof, bedded amongst trees. In front of this, on the right, two figures advance, the male in red coat and the female in blue dress. In the distance, a wharf and some boats are visible. The sky is heavily overcast with storm.

Seney Sale.

106

TROYON (CONSTANT).

The Storm.

TROYON (CONSTANT).

The Old Mill.

TROYON (CONSTANT).

16¾ x 20¼.

107—The Old Mill.

In the centre of the background, trees and a mill. Through the archway of the mill the river rushes towards the foreground. On the left bank of the river, two figures. On the right bank, in the foreground, some stones. On the right and centre of the background, a glimpse of blue sky, with clouds, seen above the mill.

TROYON (CONSTANT).

23 x 17½.

108—Poultry Yard.

In front of a thatched cottage, surrounded by trees, a girl stands, feeding from her apron the poultry flocking in front of her. On the left, in the background, some trees. A high sky, with blue peeping through light white clouds.

Seney Sale.

108

TROYON (CONSTANT).

Poultry Yard.

E. TROYON

C. TROYON.

109

TROYON (CONSTANT).

Cows in Landscape.

TROYON (CONSTANT).

22⅝ x 30.

109—Cows in Landscape.

In the foreground, a meadow with large trees. In the centre of the meadow, a stump, in front of which, on the right, stands a black cow, with white face, at the edge of a shallow stream. In the stream to the right of the tree stump, a brindle spotted cow, with back turned, is drinking. On the meadow, from the rear, a female figure advances. A brindle and a white cow, behind the tree stump, in the background. On the right, in the rear, trees. A blue sky, shown through clouds. The whole scene bathed in sunshine.

Collection Roederer.

TROYON (CONSTANT).

38 x 57.

110—The Hunting Dogs.

On a meadow, two dogs, one white with brown ears, brown spots, and white nose, and the other brown with white spots, follow the scent. In the background, trees and a blue sky.

TROYON SALE.
SENEY SALE.

110

TROYON (CONSTANT).

The Hunting Dogs.

111

TROYON (CONSTANT).

Young Steer.

TROYON (CONSTANT).

23¾ x 30.

111—Young Steer.

In a meadow, brilliantly illuminated by the sun, with a background of trees, a young brown and white steer, side view, is walking away.

VOLLON (ANTOINE).

29 x 36.

112—Antwerp.

The circling bank of the river forms the foreground. In the background, a town with high cathedral. On the river, in the middle distance, some shipping. Figures on the bank, on the left. A high sky, with light white clouds.

VOLLON (ANTOINE).

15 x 26½.

113—Bouillabaisse.

On a brown slab, a willow basket, in which are some fish. On the right, a lobster and other fishes. Brilliant effect of red and white.

VOLLON (ANTOINE).

15 x 27½.

114—On the Seine.

The fore and middle ground, the river. On its high right bank, some factory buildings with high chimneys. Boats and barges are moored near the bank. Bushes and trees on the left bank. Trees and buildings form the background. A high, clouded sky.

Seney Sale.

114

VOLLON (ANTOINE)

On the Seine

115

WHISTLER (JAMES ABBOTT McNEILL).

The River.

WHISTLER (JAMES ABBOTT McNEILL).

18 x 24.

115—The River.

In the foreground, some boats and a shore, on which are some figures. In the distance, beyond the river, the spires of some churches. High, clouded sky. Pearl-gray effect.

ZIEM (FÉLIX).

32½ x 50.

116—Kiosque des Eaux Douces.

In the middle distance, to the left of the centre, a square white fountain at which are figures in red and brown. A stone wall stretches to the right from this fountain. On its left, a wagon with white oxen, by the side of which are some seated figures. Other wagons, with figures, on the banks of the blue sea, which stretches from left to right behind a row of trees. In the foreground, the river's reddish-brown bank, on which is a small pool which reflects the fountain. Beyond the sea, the reddish buildings of the town. A high, brilliant blue sky, with white clouds.

Collection Baron de Villars.

116

ZIEM (FÉLIX).

Kiosque des Eaux Douces.

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Plates engraved by

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STERLING & FRANCINE CLARK ART INSTITUTE
N856.A9 W5 1885 v.1 stack
Widener, P. A. B./Catalogue of paintings
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